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ABSTRACT

A writing center tutor's experience with a basic composition student named Tonja, while limited to seven tutoring sessions and, in the tutor's words, not amenable to claims of universality, reveals indications of the growth of the student as a writer, and the growth of the tutor as well. Discussions between the writer and the tutor were a learning experience for both: their conversations moved increasingly away from an attempt to discern the teacher's "ideal text" and toward a reinterpretation of faculty power by defining the authority of knowledge as a relationship among people. While still plagued by doubts regarding the value of the meaning she creates, Tonja has evolved as a writer, while in his turn, the tutor has learned to fight his perfectionist impulse of striving for an "ideal text." Responding to the comments of her peers and her tutor on one of her papers, Tonja wrote a second draft in which she narrowed the focus and solidified her specific points. Discussions between the tutor and the writer over the hastly written draft of a second paper, one beset by myriad difficulties reveal that Tonja was fully aware of the paper's faults; however, the paper did illustrate what some researchers have called examples of growth--the willingness to take risks and the willingness to revise. Interestingly, Tonja's idea for the "revision" of the paper--destruction--showed that she saw absolutely no redeeming qualities in it and had been socialized into thinking that each paper she wrote must necessarily be better than the last--a much too rigid yardstick for such an enigmatic, subjective human activity as writing. Learning to focus a question for a paper is an enormous challenge for both tutor and tutee. Open, honest communication permits and encourages an academic student community which depends more on the authority of its members than the "infallible" utterances of the teacher. A writing center based on these principles is conducive to inculcating intellectual growth. (Five appendixes contain various drafts of student papers.) (RS)

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"Getting it There": The Making of Improvement and Community in a Writing Center

"Yeah, I know where a paper should go and I know what it should look like but it's just getting it there that's the problem."

"I wrote a lot of papers and I've thrown them all away"

These statements, expressed to me by a basic composition student (Tonja) during one of our tutoring sessions, raise a number of interesting and troubling problems for me, a tutor in the Clarion University writing Center. If we accept, for example, C.H. Knoblauch and Lil Brannon's contention that writers are constantly creating meaning, then Tonja's second remark actually betrays how little she has come to value her own meaning. Although she asserts her ability to differentiate quality writing from poor writing, Tonja frequently downgrades the worth of her own texts. This diffidence might be attributed to her ingrained feelings of an "inferior" status in the traditional teacher/student hierarchy. While this hierarchy can be an oppressive social force, often encouraging and even forcing students to tailor their works to the instructor's preferences, as well as placing tutors in essentially powerless, puppet-like positions, the pressure it exerts becomes significantly lessened, in my view, in a writing center which aims, in Stephen North's words, "to make better writers, not necessarily--or immediately--better texts" (241). My experience with Tonja in such a

writing center, while being limited to seven tutoring sessions and not amenable to any claims of universality, has revealed indications of her growth as a writer and, I think, mine as a tutor.

The lingering self-doubts of students like Tonja concerning their writing are certainly common and, indeed, healthy feelings. Much student dissatisfaction with their texts can, however, often be traced, claim Knoblauch and Brannon, to unfavorable comments by "teachers (who) ignore writers' intentions and meanings in favor of their own agendas" (119). Therefore the task of the student becomes, in the teacher/student hierarchy, "to match an Ideal Text in the teacher's imagination which is insinuated through the teacher's commentary, not to pursue personal intentions according to the writer's own developing sense of what he or she wishes to say" (120). Such an approach is both stifling and suppressing: institutional authority, which already is firmly in the teacher's hands, becomes a vehicle for further oppression and manipulation. This form of dictatorship exists, and gets justified, in what Harvey Kail and John Trimbur describe as the generation/transmission (gen/tran) ideology of teaching and learning. The political metaphor posits university knowledge as being "generated" by scholars and then "transmitted" to the academic community (7). The conflict arises, and becomes a hindrance to a writer's

development, not when instructors interpret these transmissions in unavoidably subjective ways but, rather, when they demand, openly or (usually) subconsciously, that student writings strive, and also get graded according to, this "ideal."

Coinciding with this authoritarian approach to "teaching" writing--that "by sheer power of position teachers can demand that students begin to pay attention to their pronouncements about structure and convention, enjoying the modest benefits of one-way conversation" (Knoblauch and Brannon 119)--is the absence of arguably the most important element in composition--communication. The gen/tran view of writing theory has, however, been under attack from a number of directions, most notably writing center model of peer tutoring and collaborative learning advocates. Many writing centers, for example, are based on the tenets of Stephen North's influential article "The Idea of a Writing Center." In North's view, "talk is everything," and "if the writing center is ever to prove its worth in other than quantitative terms . . . it will have to do so by describing this talk: what characterizes it, what effects it has, how it can be enhanced" (243).

Many composition practitioners and theorists have attempted to define and champion the value of "this talk." Kenneth Bruffee argues that "collaborative learning provides

the kind of social context, the kind of community, in which normal discourse occurs: a community of knowledgeable peers" (644). Bruffee, like North, stresses the mutual benefits reaped by lively social interaction

> To the conversation between peer tutors and their tutees in writing . . . the tutee brings knowledge of the subject to be written about and knowledge of the assignment. The tutor brings sensitivity to the needs and feelings of peers and knowledge of the conventions of discourse and of standard written English (644)

This generation of conversation promotes the development of an academic community of learners.

The increasing acceptance of peer tutoring and these "communities" has broken down the stranglehold of the gen/tran ideology. Harvey Kail, for example, claims that while "collaborative learning in the form of peer tutoring disrupts the traditional relationships between student writers and their primary audience, their teachers" (596), this disruption of the educational hierarchy actually stimulates intellectual growth by encouraging student dialogue. Peer tutoring replaces, in Kail and Trimbur's words, "the metaphor of the generation and transmission of knowledge with that of a conversation" (9). It is here, in this emphasis on conversation, that the writing center model of peer tutoring achieves its most fruitful results: it

finally presents students with a socially accepted means of engaging in and extracting meaning from active peer discussions which revolve not around instructor agendas but on the authority student writers come to invest in themselves.

My experiences with Tonja illustrate this point; they have been a learning process for both of us. Our conversations have moved increasingly away from an attempt to discern her teacher's "Ideal Text" and toward a reinterpretation of faculty power by defining, as Kail and Trimbur say, "the authority of knowledge as a relationship among people--not a hierarchical structure of generation and transmission" (12). And while Tonja is still plagued by doubts regarding the value of the meaning she creates I feel that she has evolved into a better, more self-conscious writer by virtue of our conversations. Similarly, I have learned to fight my perfectionist impulse of striving to help each tutee reach my "Ideal Text." As North points out, placing the importance of a text above that of a student is a quantitative and indeed backward approach. A writing center is not, says North, "the grammar and drill center, the fix-it-shop, the first aid station" (Graves 236); instead, it is a "semi-autonomous space" (Kail and Trimbur 9) that affords students the opportunity of consulting with tutors, of having conversations free from the watchful eye

of faculty supervision. Working in the Clarion University Writing Center has suggested to me the truth of North's comment that "what is most difficult to master in tutoring is an appropriate sense of control, an ability to identify and promote direction without taking over from the writer" (North 437-38). Accordingly, my concern as a tutor is no longer on meticulously correcting each grammatical mistake, of painstakingly combing each paper as though it were a draft of a dissertation abstract: nor am I obsessed with gearing the direction and basis of the tutorial session on the response to my previously pivotal question--"Who's your teacher?"

I recently tape recorded an individual session with Tonja to provide some insights into how one student and one tutor have banded together as a miniature "community" and subsequently become better writers and readers of texts. First, however, it is necessary to lay some background and establish a context for this session. Each Tuesday morning Tonja's basic composition class comes to the writing center, which is also a computer lab containing nineteen word processors. Approximately every other week her class gets in groups of four, and three tutors supervise these groups. The students distribute copies of their papers to other group members and then take turns reading their texts aloud. My task is to facilitate group discussion and invite

students to respond to what they see as the strengths and weaknesses of a paper. This group work lasts for the length of the class--seventy five minutes--and is an example of collaborative learning based on the writing center model of peer tutoring. While the group is not a voluntary association of peers--the students are required to come to the lab on Tuesdays and participate in the group discourse--it still is quite effective in eliciting perceptive and sensitive comments.

The members in Tonja's group made some useful suggestions as to how she could improve the first paper that she wrote for the class, which appears in Appendix One. They suggested that narrowing the broad focus, breaking up the middle paragraph into three separate paragraphs, and including within the conclusion a tight summation of the examples she uses to support her point. Despite these problems, the paper, in my estimation, exhibits several characteristics of a very competent writer: the sentences display a certain lucidity and grace, the grammar is fairly solid, and, although there are organizational flaws, Tonja possesses a clear understanding of what she wants to say and where she wants the paper to go.

Immediately after this particular class Tonja and I spent almost an hour discussing her paper and how she could go about solidifying her specific points of focus. I

assured her that while, as Toby Fulwiler says, "generalization is death to good writing," "All first drafts are first explorations and, as such, are likely to be overly generalized" (191-194 his emphasis). Tonja and I had a productive conversation and spent around fifteen minutes talking about what Fulwiler describes as "limiting"--choosing one area of examination and structuring the text around it. The second draft of Tonja's first paper, as seen in Appendix Two, indicates that she has given my advice careful consideration and has thought out her argument in far more detail. The last line of the first paragraph, for example, is a considerable tightening of the "thesis" that appears in the first draft--"What kind of world are we living in? Why can't all children be kept safe and warm within their homes?" In addition to this narrowing of the focus, the second draft has a more cohesive, organized structure. Tonja has broken her three main points into separate paragraphs, whereas in the first draft they are combined into one middle paragraph. She has also emphasized the active, important role the teacher plays in the educational process. She writes, for example, that generally, "Teachers are needed to help children reach for higher goals"; more specifically, she offers the confident assertion of her goals as a future teacher: "I expect to make an excellent impression on them (the students). I will

not only be their teacher but I'll be their friend, too. I will care, help, or listen to whatever they may do or say."

Tonja confessed to having written the first draft of her second paper quickly (see Appendix Three), and also admitted that "I've wrote a lot of papers (such as this) and I've thrown them all away." This draft is beset by myriad difficulties, perhaps the most serious being the lack of a clear, discernible direction. Tonja discusses the issues of removing objects from their natural environment, human greed, and the need for one to appreciate his surroundings. Yet the broad topics are not developed or weaved together in support of an overarching thesis. Indeed, to expect in Tonja's papers immediate and substantial comprehension of the "limiting" concept would be to succumb to what Knoblauch and Brannon describe as "the real danger . . . (that) lurks in the myth of measurable improvement" (165). As Knoblauch and Brannon further point out, because "the growth of students as writers is not the same as the improvement of texts," "the measurements of texts . . . doesn't tell the whole story. In fact, it doesn't tell the most important part" (151-152).

I believe that writing centers based on peer tutoring can supply students with the resources that encourage growth, "the most important part": responses from a variety of readers and the opportunity to produce a great deal of

writing. My tape-recorded conversation with Tonja corresponds with Knoblauch and Brannon's findings that while "instantaneous improvement" (166) cannot be the outcome of a writing course, "symptoms of growth--the willingness to take risks, to profit from advice, to revise, to make recommendations to others--may appear quickly, even if improved performance takes longer" (169, their emphasis). The first draft of Tonja's second paper may initially appear so disjointed and chaotic that a reader unfamiliar with her progress up to this point may reject her prose as sloppy and disoriented, and wonder if she's even made any improvement at all. Such expectations are, however, faulty and indeed impractical in their reliance upon quantitative rather than qualitative measurements. This is especially true in any one writing class, where ascertaining the development of a writer over a four month period is a tricky, speculative undertaking.

The "symptoms of growth" Knoblauch and Brannon refer to are also intertwined with North's method of judging improvement: "success in tutoring, then, will not necessarily be found in immediate improvement of particular texts. Tutors--and writers--need to be tutored to see individual pieces of writing as points on a continuum" (North 436). Through my conversations with Tonja I am convinced that we have both begun to adopt this perspective.

Her growth as a writer, at least according to the previously quoted Knoblauch and Brannon criteria, is apparent in the following transcription of our most recent tutoring session. We began the session by comparing the second draft of her first paper (her goals towards helping children) with the first draft of her second paper.

Mike: Have you looked at this paper (the second one) at all since Tuesday?

Tonja: Yeah, and I don't know what to do with it and I don't think I'm goin' to use it. I think I'll probably just start over from scratch.

Mike: Well, one of the things we could look at are the differences between this paper and the one on your goals in life. And I thought maybe we could look at the first paragraph of each paper.

(I read these two paragraphs aloud)

Tonja: This seems very, I don't know what to say. This one here tells me what my paper's going to be about and this one says nothing. It doesn't get specific, it just stays broad.

Tonja is definitely aware that her second paper is inadequate, poorly focused, and full of galloping generalities. In fact, this awareness of the paper's weaknesses, along with her intense dissatisfaction with it,

reveals her to be a writer who may struggle with "getting it there," but one who also knows what constitutes "there." She can be likened to a traveler who, although temporarily lost, knows the destination she seeks; it's only a matter of working, of asking questions, of seeking help, of finally arriving "there."

Tonja's second paper illustrates two of Knoblauch and Brannon's examples of "growth." She is taking risks, for example, as reflected in her movement from a personal essay to a text which meditates on more abstract concepts. Even more interesting, and significant, is her idea of "revision" for this paper: destruction. Tonja recognizes her difficulty at formulating a paper which focuses on the abstract rather than the personal; yet she sees absolutely no redeeming qualities in her second paper. She has been socialized into doubting at every turn the quality of the meaning she creates--unaware of Knoblauch and Brannon's discovery that "writers are 'improving' as long as they write, but their texts need not show it in the ways that evaluators expect" (152). Again, the quality of a student's writing is traditionally (and wrongly) based on quantitative terms; the emphasis, and the judgement, is grounded solely on the text. A student's improvement, in this method, can supposedly be discerned from the quality of her papers, with the implicit assumption that as a student must naturally

improve over time, her last paper is expected to be far better than her first, with each succeeding paper similarly expected to be "getting better."

Where would Tonja fit into this empirical design? Using her first three pieces of writing as examples, her last paper is as disappointing as her second is promising. But, once more, to conclude that she is regressing, and rather markedly, as a writer on these bases is to impose a scientific, logical yardstick on an enigmatic, subjective human activity such as writing. As I mentioned earlier, Tonja's second paper was admittedly written hurriedly and carelessly--the night before it was due to be discussed in our group, as a matter of fact. She also had been battling an annoying cold, another human factor which further undermines the validity of measuring Tonja's improvement in terms of a scientific model. Unfortunately, empirical judgements often carry a great deal of political and financial power, and this mode of thinking is ingrained in all of us from our initiation into American society. Having a relatively solid paper behind her, one that both her teacher and I find satisfactory, Tonja is additionally self-conscious about producing future papers which meet or exceed this standard.

My goal, however, is to encourage students (and myself) to regard papers not in any definitive or positivist sense

but rather as works in progress. As a tutor in a writing center based on Stephen North's model, my intention is to promote conversations about writing and develop a community of learners which operates under trust and respect instead of fear and condescension. My most recent tutoring session with Tonja, for instance, which shows us working on the first draft of her third paper, demonstrates (albeit modestly) some--but certainly not all--of these ideas:

Tonja: I have a question. I know this paper isn't written or anything but you could read this introduction paragraph if you want.

Mike: Is this what you're thinking about revising for your third paper?

Tonja: Yeah.

(Tonja reads aloud her entire draft)

Tonja: And that's as far as it goes. Does that sound better than what this is, you know what I mean, because this has a theme, er, an idea behind it?

Mike: Yes, it does. And that's a good point. One of the differences between these two papers (the first and second papers) is that this one is personal, you're talking about what you want to do and you seem to have, I guess, a better grasp on the subject matter because it's personal. This one, on the other hand, seems a lot more abstract.

Tonja: Right, and that's why I don't like it.

Mike: Which is not to say that you can't write about abstract concepts in a more focused paper. You could conceivably write a paper, Tonja, about a specific thing in the natural world that you think is deprived of its natural beauty because it's removed from that context. And your points about greed, too, ah, as I was just saying in the group on Tuesday, those two things often seem linked. It's people's greed that makes them reach into the environment and remove things for their own purposes. So there's definitely a paper to be written there--finding one thing in the natural world that you think gets abused or denigrated and focusing on it. What do you see the thesis of this paper (the third one) being?

Tonja: Well after I have it all written, for the terrible day that I had, because, you can read this outline. Maybe that'll help you.

(I read the outline, available in Appendix Five)

Mike: O.K. Do you make the outline first?

Tonja: Um-huh. I follow that, mainly, and get all this in. Then I want to type it up and look and see what I have wrote and go back and see what I want to add.

Mike: Yeah. I personally think that by making an outline you can get a sense of where you want to go. It might

make things easier for you.

Tonja: Yeah, and you don't forget things. I like having this outline because I've been looking back at it repeatedly just because, like, instead of just sitting there and thinking and wasting time you can just hurriedly look and see and then get back to your paper, do you know what I mean?

Mike: Yeah.

Tonja: I think it's quicker, it seems quicker anyway.

(We look at the first paragraph again)

Tonja: I know I want to expand my introduction paragraph after my whole thing's written.

(We look and I read the second paragraph)

Tonja: That's one sentence for a whole paragraph!

Mike: It seems like it could be made more effective, more emotional maybe, if you would include--

Tonja: What happened when I swam.

Mike: And especially 'My day was going terrific.' Since, from your outline, this is going to be the best part of your day it would probably be better to emphasize just how well this was going because it'll make the contrast between the bad things that happen later even more effective.

Tonja: Yeah. I think I need to write the paper first before I can really imagine it, you know what I mean.

It's hard to do it now because I don't know what all's going to be in it.

Mike: Often, the hardest thing about a paper is picking a topic.

Tonja: Yeah, I've wrote a lot of papers and I've thrown them all away.

Mike: Is there a reason for that? Why are you dissatisfied with them?

Tonja: Because they all come out in big mumbo-jumbo like this, and it's not what I want, so I just start all over.

Mike: What do you want?

Tonja: I want a paper that I can expand upon and right there (the second paper) I don't know what I would expand upon, you know what I mean, so I just get frustrated and throw it away and start over.

Mike: You seem to me to be pretty perceptive in class--the comments you make about Jill, Chad, and Dave's (the people in her group) papers are very good ones, and you have, maybe that's why too, the ability to see problems.

Tonja: Yeah, I know where a paper should go and I know what it should look like but it's just getting there that's the problem. And I'm good at asking broad questions, though. I ask them all the time, not only in my

writings but in my journal and when I talk to other people I ask those questions constantly.

This transcription illustrates, among other things, the immense value of "ask(ing) those questions," of participating in active conversations with others about ideas and possibilities. Those questions also, of course, play a fundamental role in the growth of a tutor and a tutee. Learning to focus a question for a paper is an enormous challenge for both parties. The tutor endeavors to, in North's words, "bring . . . the invention and location . . . closer together" while simultaneously exercising "an appropriate sense of control" (North 437). The student, meanwhile, attempts to approach her text in a more objective fashion--to recognize the benefits of asking questions but also the necessity of zeroing in on a specific aspect of a question. This open, honest communication considerably undermines many long-standing educational "truths"--the omnipotent instructor and the ignorant learner in the teacher/student hierarchy, the gen/tran ideology, the quest for an "Ideal Text," the belief in immediate improvement--yet also permits and indeed encourages an academic student community, one which depends more on the authority of its members than the "infallible" utterances of the teacher. I can confidently say, from my personal experience, that a writing center based on these principles

is conducive to inculcating intellectual growth, improvement that may not correspond to empirical logistics, or be amenable to conventional measurements of development, but nonetheless is occuring.

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Appendix One

Stepping off the schoolbus, many children regret the next few steps they take walking into the front door of what they know as home. Too often children see the harsh world that their parents or guardians were supposed to keep from them, like going to a family picnic and seeing fights, drunks, and maybe even worse situations. What kind of world are we living in? Why can't all children be kept safe and warm within their homes?

My own personal goals to help with this situation in the world will be to become a foster parent, run a camp especially for disturbed children, and to become an elementary school teacher. Being a foster parent will help show children how they should be treated at their homes. Relaying what they had learned from living with me to their parents or guardians may help to make their world a more peaceful, loving environment. Disturbed children, I feel, need more attention than a child without disturbance does. Running a special summer camp for these children may help them overcome the presence of everyday life at home. Helping children see the world in a new light is one of my goals after I become an elementary school teacher. School for many children is an escape from the abuse they get at home. I want to let students know that there isn't always

cruelty in the world we live in, but that there is love, happiness, peace, and giving too.

Children are the future of America and I don't want to see them living their pasts because they don't know any other way to live. We all need to reach out and give a hand to the youngsters in our country, especially in today's world.

Appendix Two

Stepping off the schoolbus in the afternoon many children regret the next few steps they take walking into the front door of what they know as home. Too often children see the harsh world that their parents or guardians were supposed to keep from them, liking going to family picnics and seeing fights, drunks, and people using drugs. What kind of world are we living in? Why can't all children be kept safe and warm within their homes? My personal goals to help these children are to become a foster parent, run a camp especially for disturbed children, and to become an elementary school teacher.

Becoming a foster parent I hope to follow in the path of my parents, showing children warmth and love. There aren't always conflicts in the home, but there should always be love, happiness, and caring in the home. Doing little things to show you care for each other will help the child learn some good habits too. Helping each other clean, cook, or just being a friend shows how much you care about each other. Hopefully, whenever the child returns to his or her natural home they will take some of the habits they have learned from my house and relinquish some of the bad habits they had practiced before.

By running a camp for mentally disturbed children I hope to make them feel more comfortable with their

surroundings at home. I want the camp to help children face their problems and make them realize that running from their problems isn't the answer. There are a number of different things kids can do to help relieve some of the anger, hurt, and pain. The camp will help them make the first step toward a better, more successful future.

Teachers are needed to help children reach for higher goals. At home many children's parents or guardian's don't care if their children lack the will to learn on his or her own, so teachers are needed to help encourage youngsters. Teachers also need to teach some children right from wrong, because their parents or guardians never took the time to. If a children's views are not corrected early then they will only be harder to correct as the child gets older. Teachers are a primary role model for children and, knowing this, I expect to make an excellent impression on them. I will not only be their teacher but I'll be their friend, too. I will care, help, or listen to whatever they may do or say.

Children are the future of America. I want children to learn how to live their lives and not regret any part of it, because they never knew another way to live. By becoming a foster parent, running a camp for disturbed children, and becoming an elementary school teacher, I plan to make the tomorrows for children a lot easier than what the yesterdays had been for them. Everyone should be able to live their

lives the way they want to, but some children only know a way of living they are uncomfortable with. I will show children the options they have in society, hopefully guiding them toward a more peaceful life. Helping disturbed children realize where they belong is one of my primary goals for the camp I plan to run. As a teacher and foster parent, I hope to be an excellent role model for children showing them that life has more to offer than what they can begin imagining. However, I also want children to realize that dreams do come true. Nothing comes easy in life. If children want to make their fantasies become reality they need to work hard now so their dreams will come true. I want to open children's eyes and help them see the world.

Appendix Three

Taking things from their natural environment deprives them of their natural beauty. However, as human beings, we are very greedy and tend to think of ourselves before we think of anything or anyone else first. We always want to be better than everyone else, never taking a look around us to see what and who we may be hurting. If humans could only appreciate things the way they are and let them be as they were meant to be in the environment, then we wouldn't have a lot of the problems in today's society that we do.

Greediness only leads us to many more problems than what is necessary. Needless fighting takes place that harms, usually, the individual who is of lower status. If people could except others for who they are and not what they are there would be a lot less fighting in the world. In the end of it all is it worth being so conceited? Everyone puts their pants on feet first, not being different or special because of that. We are all, in the end, going to die not knowing what will come.

As human beings we should slow down and appreciate our surroundings more. If we don't, it will then be too late. People in today's society are too greedy and out only for themselves. Toaism is a great view. It teaches to appreciate things for what they are. Leaving things in their natural habitat is another one of the toasists

beliefs. Hopefully, in the end of all this caious people will realize that they should have slowed down and taken each day one step at a time instead of all at once.

Appendix Four

The Downhill Slope

I was so excited for the new day to begin. There was a great schedule ready to be conquered. I was going to participate in a swim meet and then I was going, for the first time, skiing.

My day was going terrific. I swam very well at the swim meet and my division, Sr. girls, had another victory.

After the meet was over, my friend Camey and I were to go out for dinner, before hitting the slopes. I was very hungry after swimming, especially since I only ate a cup of jello and an apple for that morning/afternoon. I rushed around getting ready at the YMCA so the night could begin. In <u>little</u> time I was ready to go.

On our way out of the YMCA Camey told me that she ate about an hour ago and she didn't want to stop anywhere to eat. So I said fine, unhappily, and went without eating dinner too.

Appendix Five

Outline

1). Made plans to go skiing with school

2). Had to drive -- I had swim meet

3). Didn't eat cuz going out afterwards

4). They went out during meet to eat so I didn't eat

5). go there -- never at 7 springs before

6). her boyfriend helped us -- her more so

7). guy met waiting for lift -- helped me

8). kept falling so he skied me down -- I held onto him

9). got to bottom -- he left and I waited
1.5 hours on friend at bottom

10). called me over loud speakers -- I had no idea where to go to

11). asked questions -- found them and left